**Unit Lesson Plans**

Words in Motion: Poetry for the People

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Submitted to Instructor Rosalie Griffith

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**Week 1**

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| **Ministry Expectations** | *Strands* | *Overall* | *Specific* |
| * Oral * Reading and Literature Studies * Writing * Media | * Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; * Understanding Form and Style:recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning; * Using Knowledge of Form and Style:draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience; * Reflecting on Skills and Strategies:reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts. | * 2.2 Identify a few different text features and explain how they help communicate meaning; * 2.3 Identify a few different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text; * 2.2 establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing; * 2.3 use appropriate descriptive words, phrases, and expressions to make their writing clear for their intended audience; * 4.1 describe a few different strategies they used in interpreting and creating media texts and explain how these and other strategies can help them improve as media interpreters and producers. |
| **Enduring Understandings** | * Meaning in language can be conveyed both literally and figuratively. * Poetry’s roots in the oral tradition inform many poetic conventions and devices. | | |
| **Essential Question(s)** | * How does word choice affect meaning? * How is style influenced by purpose? * How does being able to recognize poetic conventions help us appreciate poetry and other literatures? | | |

**Lesson1: Week 1, Day A**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Photocopies of student handouts: Appendices – 1A-1/1A-2/1A-3/1A-4 * Workstation photocopies of Appendix 1A-5 * Photocopies of Appendix 1A-6, depending on student needs | | |
| **Learning Goals** | | | * To generate excitement for poetry * To give an overview of the unit | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Provide ELL and visually oriented students a copy of the lyrics to *Tightrope* | | |
| **Accommodations & Modifications** | | | * Provide ELL and visually oriented students a copy of the lyrics to *Tightrope* | | |
| **Appendices** | | | 1. Appendix 1A-1 – Unit overview 2. Appendix 1A-2 –Culminating Activity hand out 3. Appendix 1A-3 –Culminating Activity rubric 4. Appendix 1A-4 –Poetry exploration hand out 5. Appendix 1A-5 –Poetry for exploration activity 6. Appendix 1A-6 –Lyrics to *Tightrope* by Janelle Monäe | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10mins | *Minds On: Video of Song or Spoken word piece* | 1. Play Janelle Monäe Tightrope http://www.youtube.com/watch?v=pwnefUaKCbc to engage students, stimulating thought and discussion. 2. Provide students who want the lyrics to *Tightrope* appendix 1A-6, so they can follow along. 3. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5mins | *Action 1:Freewriting* | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 20mins | *Action 2:*  *Unit overview* | 1. Hand out appendix1A-1 –Unit overview. 2. Go over the learning goals for the unit, the different components of the unit and the culminating activity using appendix 1A-1 –Unit overview. 3. Hand out appendices 1A-2 –Culminating Activity hand out and 1A-3 –Culminating Activity rubric and go over the culminating activity. 4. CCQ: Comments, Concerns, Questions | |  |  |
| 30mins | *Action 3:*  *Poetry orientation work stations* | 1. Set up four different workstations in the room. Each station has a different poem, from a different style of poetry found in appendix 1A-5 –Poetry for exploration activity. 2. Give students a handout, 1A-5 –Poetry for exploration handout for them to complete as they visit the different workstations. | | * Reading for meaning. * Oral communication skills | * Walk around stations with students to observe student engagement and prompt when necessary. |
| 10mins | *Consolidation: (Title)* | 1. Each student or group shares their favorite line from a poem selected according to preference. | |  | * Observation for oral skills. * Diagnostic assessment to know student’s like/dislike of poetry, as well as fluency with it. |
| **Reflection** | | | | | |

**Lesson 2: Week 1, Day B**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Photocopies for students: Appendices 1B-1, 1B-2 and 1B-3 | | |
| **Learning Goals** | | | * To communicate that literary techniques/poetic devices are the basis for poetic writing * To teach about rhyme and repetition and how they are used in poetry and song | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Provide ELL and visual students a copy of the lyrics to *I Never Learned to Share, Learning and Mississippi Goddamn* * Students who are auditory learners can listen to the *Mississippi Goddam* while filling out the work sheet, as can ELL students, who might benefit from hearing the lyrics rather than just reading them. | | |
| **Accommodations & Modifications** | | | * Provide ELL and visual students a copy of the lyrics to *I Never Learned to Share, Learning and Mississippi Goddamn* * Students who are auditory learners can listen to the *Mississippi Goddam* while filling out the work sheet, as can ELL students, who might benefit from hearing the lyrics rather than just reading them. | | |
| **Appendices** | | | * Appendix 1B-1 – Lyrics to *I Never Learned to Share, Learning and Mississippi Goddamn* * Appendix 1B-2 –Examining rhyme and repetition in poetry * Appendix 1B-3 --Poetic devices/literary techniques organizer | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 15 mins | *Minds On: Video of Song or Spoken word piece* | 1. Play video of *I Never Learned to Share* by James Blake and *Learning* by Perfume Genius to engage students, stimulating thought and discussion. While playing the first song, ask students to just lay their heads on their desks and close their eyes while they listen. <http://www.youtube.com/watch?v=6xvFxhkby7w>, <http://www.youtube.com/watch?v=DSvb_jGwQ7s>, 2. Using appendix 1B-1 –Lyrics to *I Never Learned to Share* and *Learning*, provide ELL and visual students with lyrics to today’s song. 3. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 40 mins | *Action 2:*  *Rhyme and repetition using Mississippi Goddamn* | 1. Play *Mississippi Goddam* by Nina Simone for the students. <http://www.youtube.com/watch?v=ppB8VdPNTSY> 2. Have students jot down what stuck out to them about the song. 3. Play the song a second time. 4. Have the students jot down words or phrases that stuck out. 5. Hand out worksheets for examining rhyme and repetition in *Mississippi Goddam* (Appendix 1B-2 - Examining rhyme and repetition in poetry). Ask students to complete the part of repetition. 6. Take up students’ answers to the questions on repetition. In particular ask them to share their thoughts on the last question: “With a partner cross out repeated sentences in *Mississippi Goddam* and read the song with this omission. Discuss how the song feels different. Is the same message communicated? Is it communicated as strongly?” 7. Provide students with a definition to rhyme. Rhyme is when the end or final sound of two or more words are identical. If the end sounds are not identical, then the speaker or writer is using consonance or assonance instead. Rhymes can also occur internally or on the inside of words or lines of poetry. A rhyme may be monosyllabic (a one syllable rhyme) or polysyllabic (rhyme two or more syllables). 8. Have students fill out the rest of the handout. 9. Ask students to hand in activity sheet. | | * Listening skills * Interpretation of texts * Writing skills * Oral communication | * Check for understanding by reading through worksheets. |
| 15 mins | *Consolidation:* Poetic devices/literary techniques organizer | 1. Handout poetic devices/literary techniques organizer and have students add rhyme and repetition to the organizer. Ask student to share definitions with the class to check for understanding, and to help students who are struggling to define the devices. 2. Let students know that they are responsible for filling out organizer over the course of the unit. | |  | * Check for understanding by having students share definitions. |
| **Reflection** | | | | | |

**Lesson 3: Week 1, Day C**

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| **Materials/Resources/Pre-Planning** | | | * A series of images * Projector, laptop, speakers * Photocopies for students of Appendix 1C-1 and 1C-3 * Photocopies of Appendix 1C-2 | | |
| **Learning Goals** | | | * Create poetry using images and word association | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Provide ELL students a copy of the lyrics to *Halo* * Students have a chance to work with the whole class, intrapersonally and interpersonally. | | |
| **Accommodations & Modifications** | | | * Provide ELL students a copy of the lyrics to *Halo* * ELL students can chose to write this poem in a language other than English, but need to translate the poem/meaning into English for evaluation. | | |
| **Appendices** | | | * Appendix 1C-1 –Lyrics to *Halo* by Beyoncé * Appendix 1C-2 –Image bank * Appendix 1C-3 –Image poem assignment rubric | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 15 mins | *Minds On: Video of Song or Spoken word piece* | 1. Play video of an ASL interpretation of Beyonce’s *Halo* **on mute** [http://www.youtube.com/watch?v=XTcQnooYttg](http://www.youtube.com/watch?v=XTcQnooYttg" \t "_blank)to engage students, stimulating thought and discussion. 2. Play a second time, with sound, and provide lyrics to ELL students. 3. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 15 mins | *Action 2:*  *Image poem* | 1. Put an image up with the projector. 2. Put a blank transparency over this image and have students come up and write words on the image itself that are inspired by particular aspects of the image. 3. Following this, have students say words that come to mind when they see the whole image, rather than it’s parts, and write these on the board. 4. Give students 5 minutes to choose 5-10 words and put them in an interesting order. 5. Have students who want to share, share their words. | | * Creative thinking * Oral/visual skills * Communication skills | * Observation of student participation. |
| 25 mins | *Action 3:*  *Image poem* | 1. Separate the class into groups of four (students who want to work alone can—this may be of particular interest to ELL students who want to write in a language other than English). 2. Have each group/student select an image from the image bank (Appendix 1C-2). 3. Have each group repeat the activity we did as a class. Students brainstorm words that come to mind with the image, and, using the words the image generated, they will create a group poem. 4. Students will be encouraged to use repetition and rhyme in their poem. | | * Writing skills * Group work * Creative thinking, and multiple | * Students will hand in poem, which will be evaluated for creativity and writing substance. Students will also be given descriptive feedback. |
| 15mins | *Consolidation: Group Share* | 1. Each group will share their poem, and hand in the final assignment for feedback. | | * Oral communication * Writing skills | * Students will be given written feedback on their poem. * This is also a diagnostic tool to get a sense of students’ presentation style. |
| **Reflection** | | | | | |

**Lesson 4: Week 1, Day D**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * A ball * Photocopies for students of appendices 1D-1/1D-2/1D-3/1D-4 | | |
| **Learning Goals** | | | * To learn how rhythm affects poetry and get a sense of how words can create a meter. * To start working on the song. | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Provide ELL and visual students a copy of the lyrics to *The Perfect Beat* * Students will be given a chance to reflect on rhythm in writing and kinesthetically. | | |
| **Accommodations & Modifications** | | | * Provide ELL and visual students a copy of the lyrics *The Perfect Beat* * Students who cannot stand for long may sit in the circle if necessary, or use a mobility device. | | |
| **Appendices** | | | * Appendix 1D-1 –Lyrics to *The Perfect Beat* * Appendix 1D-2 –The Glass Essay by Anne Carson * Appendix 1D-3 –Song Writing Assignment * Appendix 1D-4 –Song Writing Rubric | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10mins | *Minds On: Video of Song or Spoken word piece* | 1. Play *The Perfect Beat* by Talib Kweli to engage students, stimulating thought and discussion. 2. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5mins | *Action 1*: Free writing | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 25mins | *Action 2:*  Rhythm | 1. Have students stand in a circle. 2. Give students a ball, and have them pass the ball to the beat of the music. 3. Following this, slow the music down, so the beat is less obvious, and have the students pass the ball again, while listening to the song. 4. Ask students to sit down and reflect on how they felt when they were listening to the song at its regular pace, and again slowed down. 5. Have students stand in a circle again and pass the ball to the beat of *We Teach Life Sir*, by Rafeef Ziadah <http://www.youtube.com/watch?v=aKucPh9xHtM> 6. Finally, have students stand in a circle again and pass the ball to the rhythm of *The Glass Essay* by Anne Carson, (see Appendix 1D-2), read by a student. Have different students read the poem, to see if the rhythm changes. 7. Ask students to reflect in writing on what kind of rhythm they like, in songs and poems. | | * Oral and written communication skills | * Observation of student participation and ability to follow the beat and understand the rhythm. |
| 35mins | *Action 3:*  Song assignment | 1.     Give students song assignment.  2.     Using Appendix 1D-3 and 1D-4, go over the parameters of the assignment as well as the rubric.   1. Give students the rest of the period to work on the assignment. 2. Have students hand in poems at the end of the period. | | * Written communication skills * Creative thinking * Ability to apply learned concepts | * Students will hand in their poems at the end of the period. This is to ensure that they are on the right track and using class time effectively. |
|  | *Consolidation:*  Sharing | 1. Have students, who want to, share their reflection on what kind of rhythm they like, in songs and poems. | |  | * Observe that students understood the activity. |
| **Reflection** | | | | | |

**Lesson 5: Week 1, Day E**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers | | |
| **Learning Goals** | | | * To provide students with time to work on their song lyrics assignment. | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * In terms of process, students may decide to work in pairs rather than individually. * Depending on the school context, students working in pairs may decide to work in the hallway. * Students working individually may listen to headphones quietly. | | |
| **Accommodations & Modifications** | | | * Students have the right to pass in sharing their free writing excerpts with the class. | | |
| **Appendices** | | | * N/A | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 8 mins | *Minds On:Video of Song or Spoken word piece* | 1. Play video of song: “And By Queen” by Dave End <http://www.youtube.com/watch?v=29e_wlh1q4o> to engage students, stimulating thought and discussion. 2. Discuss the strengths of the piece in terms of form, content, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 7 mins | *Action 1: Freewriting* | 1. Explain the guidelines for freewriting: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their freewriting. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 60 mins | *Action 2: Work Time for Song Assignment* | 1. Give students time to work on their song in class. | |  |  |
| **Reflection** | | | | | |

**Week 2**

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| **Ministry Expectations** | *Strands* | *Overall* | *Specific* |
| * Oral * Reading and Literature Studies      * Writing * Media Studies | * Listening to Understand: listen in order to understand and respond appropriately in a variety of situations for a variety of purposes * Speaking to Communicate: use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes * Reflecting on Skills and Strategies: reflect on and identify their strengths as listeners and speakers,   areas for improvement, and the strategies they found most helpful in oral communication situations   * Reading for Meaning:read and demonstrate an understanding of a variety of informational, literary, and graphic texts, using a range of strategies to construct meaning; * Understanding Form and Style:recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning; * Developing and Organizing Content: generate, gather, and organize ideas and information to write for an intended purpose and audience * Using Knowledge of Form and Style: draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience * Applying Knowledge of Conventions:use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively; * Understanding Media Texts: demonstrate an understanding of a variety of media texts; | * 1.2 identify and use several different active listening strategies when participating in a variety of classroom interactions * 1.4identify the important information and ideas in both simple and complex oral texts in several different ways * 1.6extend understanding of both simple and complex oral texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them * 1.7 analyse both simple and complex oral texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener’s/viewer’s response * 1.9 explain how several different presentation   strategies are used in oral texts to inform, persuade, or entertain   * 2.5 identify several different vocal strategies and use them selectively and with sensitivity to audience needs * 3.1 describe several different strategies they used   before, during, and after listening and speaking; explain which ones they found most helpful; and identify steps they can take to improve their oral communication skills   * 1.1read several different short, contemporary, student- and teacher-selected texts from diverse cultures, identifying specific purposes for reading * 1.3identify the important ideas and supporting details in both simple and complex texts * 1.5extend understanding of both simple and complex texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them * 1.6analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements * 2.1identify several different characteristics of informational, literary, and graphic text forms and explain how they help communicate meaning * 2.3identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text * 1.4 identify, sort, and order main ideas and supporting details for writing tasks, using several different strategies and organizational patterns suited to the content and the purpose for writing * 1.5determine whether the ideas and information gathered are relevant to the topic, sufficient for the purpose, and meet the requirements of the writing task * 2.2establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing * 2.3 use appropriate descriptive and evocative words, phrases, and expressions to make their   writing clear and vivid for their intended audience   * 3.7produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations * 1.3evaluate how effectively information, ideas, issues, and opinions are communicated in both simple and complex media texts and decide whether the texts achieve their intended purpose |
| **Enduring Understandings** | * That the structure of a poem contributes to its meaning. * That poetry can be an auditory experience, and is historically rooted in orality. * Performance can transform poetry. | | |
| **Essential Question(s)** | * How can we use structure to make our poems more interesting and meaningful? * How can we write poetry that sounds good when it’s spoken? * What makes an effective and meaningful performance of poetry? | | |

**Lesson 6: Week 2, Day A**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Paper, several pairs of scissors, pencils/pens * A wide variety of magazines, newspapers, textbooks, and/or novels * Photocopies for students of appendices 2A-2/2A-3/2A-4 | | |
| **Learning Goals** | | | * Understand that the root of poetry is the oral form * Understand that line breaks and structure can be used to enhance meaning in poems * Gain familiarity with how to use line breaks and structure in poetry | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * This lesson combines oral discussion and verbal explanation with visual prompts such as graphic organizers, images, text, and video. * Kinesthetic learners have the opportunity to move around while finding their found poem texts. | | |
| **Accommodations & Modifications** | | | * Students who would prefer to work independently on Found Poem may do so. * Students are not obligated to share their free writing, and have the right to pass. | | |
| **Appendices** | | | * 2A-1 – The Earliest Writing in History – Poetry on Ancient Tablets * 2A-2 – Poetry Samples to Demonstrate Line Breaks * 2A-3 – Found Poem Rubric * 2A-4 – Exit Pass | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On: Video of Song or Spoken word piece* | 1. Play video of spoken word piece “I Was Born With Two Tongues” by Morning Papers <http://www.youtube.com/watch?v=NtjnqjyNlv0>   to engage students, stimulating thought and discussion.   1. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Freewriting* | 1. Explain the guidelines for freewriting: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their freewriting. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 10mins | *Action 2: History of poetry and the oral form* | 1. Put Appendix 2A-1 on the projector. First show   students just the picture of the tablet and ask them:   1. What do you think it is? 2. What time period is it from? 3. After soliciting student responses, show students the second page of Appendix 2A-1 and read it aloud. | | * Understanding the root of poetry: the oral tradition. * Connection to discipline of History | * Assessment for Learning: informal observation of group brainstorming and class discussion |
| 15 mins | *Action 3: Line Breaks* | 1. Divide the class into two groups and distribute Appendix 2A-2. Group A will look at the first poem, and group B will look at the second. 2. Students will Think/Pair/Share:  * How are they different? (Same words, but lines cut differently) * What words stick out to you the most? * Why do you think the poet chose to have the lines cut this way? * How does this affect the meaning of the poem? * How do line breaks affect the pace of the poem?  1. Write student responses on the board, and encourage students to jot down some of their classmates’ ideas on their organizer. | | * Understand why structure is important in poetry. | * Assessment for Learning: informal observation of group brainstorming and class discussion |
| 30 mins | *Action 4: Found Poem* | 1. Using text from magazines, textbooks, novels, etc. students work in small groups or independently to find two or three sentences that contain words that are interesting to them. 2. Students write down the sentences on a piece of paper, and then cut the sentences up into individual words. 3. Students create a poem by rearranging the words. They can remove words, but they cannot add any new words. 4. Show students the rubric for the Found Poem on the overhead (Appendix 2A-3). Explain that they will receive 2 marks for a citation of where the text is from, 2 marks for their poem, and 2 marks for a one-paragraph (4-5 sentence) rationale, stating the reasons why they structured their poem the way they did. 5. Students will be given time in next class to work on and finish their found poems. | | * Skill: how to use structure to create/enhance meaning in a poem. | * Assessment of Learning: Rubric |
| 5 mins | *Consolidation: Exit Pass* | 1. Students complete an Exit Pass (Appendix 2A-4). | | * Metacognition | * Assessment for Learning |
| **Reflection** | | | | | |

**Lesson 7: Week 2, Day B**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Paper, several pairs of scissors, pencils/pens * A wide variety of magazines, newspapers, textbooks, and/or novels | | |
| **Learning Goals** | | | * Demonstrate understanding of line breaks/structure through Found Poem, which will be finished in class. * Understand and recognize assonance and alliteration. | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Students may work in groups, or independently. * Assonance and alliteration lesson supports listening activities with written versions. | | |
| **Accommodations & Modifications** | | | * Poetry examples are read multiple times and a number of example are given of the same concept; this helps students who may have auditory processing exceptionalities have the time to access the concepts being taught | | |
| **Appendices** | | | * 2B-1 - Assonance * 2B-2 - Alliteration * 2B-3 – Lyrics to “Don’t Believe the Hype” | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On:Video of Song or Spoken word piece* | 1. Play video of song “La Gorda” by Krudas Cubensi <http://www.youtube.com/watch?v=Mlzf9BPHZYo>   to engage students, stimulating thought and discussion.   1. Discuss the strengths of the piece in terms of form, technique, content and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Freewriting* | 1. Explain the guidelines for freewriting: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their freewriting. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 25 mins | *Action 2:Found Poem Part 2* | 1. Students use this time to continue working on their found poems. 2. When they are finished, they will share their found poems with the class. | | * Writing skills | * Assessment for Learning: informal observation of group brainstorming and class discussion |
| 30 mins | *Action 3: Alliteration and Assonance* | 1. Hand out appendix 2B-1 on Assonance, or (preferably) put it on an overhead so that students can read along. 2. Read the J.R.R. Tolkien poem, “Errantry” out loud (so that students can hear the way that assonance creates rhythm). Ask them what they notice about the poem. Do they like the way it sounds? What makes it sound good? 3. Explain that it is using assonance to create a rhythm. Show and read students the short definition of assonance and then read the Ethiopian proverb. 4. Show the Youtube clip of Big Punisher’s “Twinz”: <http://www.youtube.com/watch?v=b-okIgFd024>   \*\*Be sure to play the clip from precisely 0:26 to 0:30 because the preceding words are inappropriate for the classroom.   1. Get students to close their eyes read each of the short example poems in Appendix 2B-2 out loud to the class. Ask students first what they notice about these poems? (That the first letter is often the same). 2. Read the poems again to students with their eyes closed and ask them to identify which letters are being repeated in each poem. If they have difficulty, put Appendix 2B-2 on the overhead so they can read it. | | * Understanding assonance and alliteration | * Assessment for Learning: informal observation of group brainstorming and class discussion |
| 5 mins | *Consolidation: Don’t Believe the Hype: Assonance and alliteration in action.* | 1. Hand out Appendix 2B-3, the lyrics to “Don’t Believe the Hype” by Public Enemy, and play the Youtube clip: <http://www.youtube.com/watch?v=9vQaVIoEjOM> 2. Ask students to underline as many examples of assonance as they can find, and circle as many examples of alliteration as they can find. 3. Students will hand it in before leaving. | | * Practice with recognizing alliteration and assonance | * Assessment of students’ ability to recognize alliteration and assonance (AfL) |
| **Reflection** | | | | | |

**Lesson 8: Week 2, Day C**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Chalk * Photocopies for students of appendices 2C-1/2C-2/2C-3/2C-4 * Extra photocopies of the Culminating Assignment Instructions | | |
| **Learning Goals** | | | * Gain a deeper understanding of what makes a good oral performance/poetry performance. * Understand the importance of audience behavior. * Understand co-constructed knowledge of how to be a ‘good’ audience member. * Develop listening skills. | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * The lesson on audience behavior presents oral discussion points in an organized and visual written form. * Possible incorporation of languages other than English in the writing of the Long Poem. | | |
| **Accommodations & Modifications** | | | * Students have the right to ‘pass’ on sharing their free writing. * It can be arranged for advance written copies of the guest performer’s poetry to be distributed to students who require visual/textual aids to an auditory performance. * Accommodation for ELLs: Students have the choice, if relevant, to incorporate language other than English into the writing of their Long Poem. | | |
| **Appendices** | | | * 2C-1 – What Makes a Good Audience? * 2C-2 – Listening Skills Rubric * 2C-3 – Guest Speaker Response * 2C-4 – Long Poem Assignment * 2C-5 – Long Poem Rubric * 1A-2 –Culminating Activity hand out (See appendices for Lesson 1) | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On: Video of Song or Spoken word piece* | 1. Play video of spoken word piece “Bi-Racial Hair” by Zora Howard <http://www.youtube.com/watch?v=RTnxJdxhU7o>   to engage students, stimulating thought and discussion.   1. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Freewriting* | 1. Explain the guidelines for freewriting: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their freewriting. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 15 mins | *Action 2: Listening Skills* | 1. Before the speaker arrives, inform students that they will be graded for their listening skills. 2. Hand out Appendix 2C-1 to students and solicit student ideas in a think/pair share to come up with what makes a good/bad audience. 3. Make a chart on the board that mirrors the chart on the handout, Appendix 2C-1. 4. Fill in the chart on the board to reflect student responses, and encourage students to add some of the ideas of their peers onto their own sheets. | | * Listening Skills * Reflecting on practice (metacognition) | * Anecdotal Comments (AfL) |
| 25 mins | *Action 3: Guest Artist: Spoken Word Performer* | 1. Students are given the feedback handout prior to the guest speaker’s performance. 2. Students sit and listen to the guest speaker, and following the co-created guidelines of ‘what makes a good audience’, they will get a mark out of 4 according to the rubric, Appendix 2C-2. 3. Students ask the guest speaker their questions. | | * Listening Skills | * Rubric (AofL) |
| 10 mins | *Consolidation: What Makes a Good Spoken Word Performance* | 1. Students fill out Appendix 2C-3, response to guest speaker. 2. Consider compiling the positive comments and delivering them to the guest speaker in person or through email. | | * Listening Skills * Reflecting on what makes an effective oral performance | * Guest Speaker Review (Peer Review of sorts) (AaL) |
| 10 mins | *Post-Consolidation Action 4: Refresh Students on the culminating activity* | 1. In preparation for the work time students have the following lesson to begin working on the long poem for the culminating assignment, the teacher reviews the guidelines for the culminating activity (Appendix 1A-2) and introduces the instructions for the long poem (Appendix 2C-4) and the long poem rubric (Appendix 2C-5) 2. CCQ: Comments, Concerns, Questions | | * Listening skills * Asking questions to clarify meaning and expectations | * Informal observation: Through CCQ, the teacher gauges the student preparedness for the |
| **Reflection** | | | | | |

**Lesson 9: Week 2, Day D**

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| **Materials/Resources/Pre-Planning** | | | * Projector and speakers * Photocopies of Appendices 2D-1/2D-2 * Scrap paper for students to write on (two pieces per student) | | |
| **Learning Goals** | | | * Students will understand the definitions of metaphor and simile and will be able to distinguish between these poetic devices/figures of speech. * Students will understand how metaphors and similes may enhance our writing. * Students will apply their knowledge of poetry and poetic devices to write a long poem. | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Using signs as a means of diagnostic assessment appeals to students who enjoy tactile learning * Possible incorporation of languages other than English in the writing of the Long Poem. * Students have a considerable degree of autonomy in the content of their Long Poem which can help with student interest. | | |
| **Accommodations & Modifications** | | | * A hand out with the lyrics for the Minds On activity assists students in identifying the themes in an oral text and may help students with auditory perception exceptionalities. * Accommodation for ELLs: Students have the choice, if relevant, to incorporate language other than English into the writing of their Long Poem. * Independent writing work allows students to work at their own pace, using the writing strategies that are most useful for them. | | |
| **Appendices** | | | * Appendix 2D-1 – Stereo Hearts * Appendix 2D-2 – Exit Pass | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 15 mins | *Minds On: Video of Song or Spoken word piece* | 1. Give students a copy of the lyrics to follow along with the song to be played (Appendix 2D-1). Ask students to think about the language used in the song. Is there a theme? Have students circle words they think fit in with this theme. 2. Play video of song “Stereo Hearts” by Gym Class Heroes ft. Adam Levine <http://www.youtube.com/watch?v=T3E9Wjbq44E&ob=av2e> 3. Discussion questions: In what way is Travie McCoy’s heart like a stereo (what qualities do they share)? In the first verse, why does he sing the line “I used to used to used to used to, now I’m over that” in this way? (How does repletion reinforce the meaning of the lyrics?). In the bridge, when Adam Levine sings, “good music can be so hard to find,” what does he mean? (What is “music” referring to in this instance?) | | * Listening skills, listening for content and meaning * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 10 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Today’s prompt: **What creative ways can you think of to describe your heart?** 7. Have each student share one line from their free writing with the class. | | * Preparation for learning as students practice thinking in terms of metaphor and simile (without yet formally knowing what these are) * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 20 mins | *Action 2: Poetic Devices – Metaphor and Simile* | 1. Using the song “Stereo Hearts” from the Minds On activity, explain what a metaphor is and how it is used in this song. Definition of metaphor: “an assertion that two things in some way similar are identical” (Adams 133). The teacher can expand upon this definition with examples like “My heart is a time bomb” or “The night fog was soup, and we were noodles floating in its broth.” 2. Question for students: Think/Pair/Share – What is the difference between saying/writing “My heart’s a stereo” and saying/writing “My heart is like a stereo”? 3. Explanation of the difference between metaphor and simile: “Simile differs from metaphor in that the similarity [between the two items compared] is made explicit” (Adams 134). This often happens by using “like” or “as.” Whereas with metaphors there is the suggestion that two things are identical (“My brother is a stubborn mule.”), with simile, it is clear that we are merely comparing to items (“My brother is as stubborn as a mule.”). 4. Question for group discussion: Why might it be more effective to say/write “My brother is as stubborn as a mule” or “My brother is a stubborn mule” rather than simply saying “My brother is stubborn”? 5. Group interactive activity: Give each student two pieces of paper. Have them write (filling the whole page) “Simile” on one and “Metaphor” on the other. Each student places both pieces of paper on their desks. The teacher will read out the following list of metaphors and similes. Students will hold up the appropriate piece of paper to indicate which device is being used. 6. You are my sunshine. (metaphor) 7. It's a jungle out there. (metaphor) 8. Life is like a box of chocolates. (simile) 9. Silence is golden. (metaphor) 10. This job will be my bread and butter. (metaphor) 11. She's a pillar of the community. (metaphor) 12. His heart is as hard as a rock. (simile) 13. I am as strong as an ox. (simile) 14. Our friendship is rock solid. (metaphor) 15. He is as sly as a fox. (simile) 16. This singer is a diamond in the rough. (metaphor) 17. My heart is like a stereo. (simile) 18. The world is your stage. (metaphor) 19. Love is like a prison. (simile) 20. He is a giant. (metaphor) 21. She is as tall as a tree. (simile) 22. You run like the wind. (simile) 23. You are slow as molasses. (simile) 24. She is a cheetah. (metaphor) 25. He is as dead as a doornail. (simile) | | * Listening and communication skills * Knowledge of poetic devices * Application of knowledge to distinguish between two related concepts (metaphor and simile) | * Assessment for learning – diagnostic assessment, using signs held up by students to indicate their ability to distinguish between two related poetic devices. |
| 25 mins | *Action 3: Writing our Final Poem for our portfolio* | 1. Students will work independently on the first draft of their long poem for their portfolio (CA). 2. The teacher will allow students to take a copy of their poem home for the evening if they want to continue working before tomorrow. Make sure that a copy remains in class. 3. Teacher can hand out the Exit Pass while students are working. | | * Writing skills * Application of poetic forms and devices | * Informal observation |
| 5 mins | *Consolidation: Exit Pass* | 1. Exit Pass: Students create a metaphor and simile - another diagnostic assessment to see that students understand metaphor and simile (Appendix 2D-2-Exit Pass) | | * Application of knowledge: poetic devices | * Assessment for learning -Diagnostic assessment |
| **Reflection** | | | | | |

**Lesson 10: Week 2, Day E**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Photocopies for students of Appendices 2E-1/2E-2 | | |
| **Learning Goals** | | | * Students will practice their use of poetic devices through an informal quiz to help build their confidence in the application of poetic devices and to support the writing of the long poem * Students will apply their knowledge of poetry and poetic devices to write a long poem | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Possible incorporation of languages other than English in the writing of the Long Poem. * Students have a considerable degree of autonomy in the content of their Long Poem which can help with student interest. * A human likert scale allows for differentiation for kinesthetic learners * The poem “Where Are Those Songs?” by Micere Githae Mugo enters a degree of cultural differentiation into the lesson as the product of a Kenyan poet. | | |
| **Accommodations & Modifications** | | | * Accommodation for ELLs: Students have the choice, if relevant, to incorporate language other than English into the writing of their Long Poem. * Independent writing work allows students to work at their own pace, using the writing strategies that are most useful for them. | | |
| **Appendices** | | | * Appendix 2E-1 – Pop Quiz Poetic Devices * Appendix 2E-2 – Pop Quiz Question Five Answer | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On: Video of Song or Spoken word piece* | 1. Play video of Lyla Johnston’s spoken word piece <http://www.youtube.com/watch?v=OYxXPQ8nGc0&feature=related> to engage students, stimulating thought and discussion. 2. Discuss the metaphor “The cigarette is an insect” around which the poem is built. In what ways does this metaphor strengthen the poem’s message? With regards to presentation style, why does the poet sing the first lines of the poem? | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion (AfL) |
| 20 mins | *Action 1: Pop Quiz: Practicing Poetic Devices* | 1. Students complete a pop quiz (Appendix 2E-1). The quiz will not be formally marked. The teacher can let the students know this before they begin. 2. Take up the quiz together. Use the “answer” to question #5 as a segue into a reading and group discussion of the associated poem: “Where Are Those Songs?” by Kenyan poet Micere Githae Mugo. 3. Distribute copies of the poem (Appendix 2E-2). Teacher or students read the poem aloud. Things about this poem that the teacher can explore with students:    1. Notice how the line from the pop quiz’s question 5 (stanza 1) can be broken up in many ways. There is no “right” way to write a poem.    2. Observe how the poem fits into the general theme of the unit “Poetry for the People.”    3. Look at how rhythm and repetition are used in the poem.    4. Notice how the poem support the earlier theme explored in the unit of poetry’s roots in orality and emphasizes the ongoing connection between poetry and song.    5. Explore how and why words from the poet’s mother-tongue are incorporated into the poem and consider how student may use this strategy in their own poems. | | * Application of knowledge: poetic devices * Metacognition: students will start to make broader connections through their reading a poem, connecting various discrete poetic elements and themes we have learned about in the unit. | * Assessment as Learning: informal quiz designed to build student confidence * Assessment for Learning: Informal discussion to see whether students are developing their skills as readers/writer of poetry in relation to form and content. |
| 35 mins | *Action 2: Writing our Final Poem for our portfolio* | 1. Students continue working independently on the first draft of their long poem for their portfolio (CA). 2. First Draft will be submitted at the end of class for formative feedback from the teacher (Appendix 2C-5 – Long Poem Rubric) 3. The teacher may allow students to take a copy of their poem home for the weekend if they want to continue working. | | * Writing skills * Application of poetic forms and devices | * Assessment for Learning: Feedback Rubric |
| 10 mins | *Consolidation: Human Likert Scale* | 1. If this kind of activity has not been used with students before, then the teacher will have to explain the concept. 2. Have students physically rank themselves by moving as a group to place their bodies along the “likert line” that the teacher delineates in the classroom. Each student will stand along the scale according to how they feel in response to the question below. 3. Question: On a scale of one to ten, how comfortable do you feel writing poetry? 10 = very comfortable / 1 = not at all comfortable 4. Depending on student response, the teacher may choose to use this same question and rating system nearer to the end of the unit. | | * Metacognition | * Assessment for Learning: allows teacher to judge student confidence and sense of preparedness |
| **Reflection** | | | | | |

**Week 3**

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| **Ministry Expectations** | *Strands* | *Overall* | *Specific* |
| * Oral * Reading and Literature Studies * Writing * Media Studies | * Listening to Understand:listen in order to understand and respond appropriately in a variety of situations for a variety of purposes; * Reading for Meaning:read and demonstrate an understanding of a variety of informational, literary, and graphic texts, using a range of strategies to construct meaning; * Understanding Form and Style:recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning;      * Developing and Organizing Content:generate, gather, and organize ideas and information to write for an intended purpose and audience; * Using Knowledge of Form and Style:draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience; * Applying Knowledge of Conventions:use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively; * Reflecting on Skills and Strategies:reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process. * Understanding Media Texts:demonstrate an understanding of a variety of media texts; | * identify the purpose of several different listening tasks and set goals for specific tasks * 1.2identify and use several different active listening strategies when participating in a variety of classroom interactions * 1.4identify the important information and ideas in both simple and complex oral texts in several different ways * 1.5develop and explain interpretations of both simple and complex oral texts, using evidence from the text and the oral and visual cues used in it to support their interpretations * 1.6extend understanding of both simple and complex oral texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them * 1.7analyse both simple and complex oral texts, focusing on the ways in which they communicate information, ideas, issues, and themes and influence the listener’s/viewer’s response * 1.1read several different short, contemporary, student- and teacher-selected texts from diverse cultures, identifying specific purposes for reading * 1.3identify the important ideas and supporting details in both simple and complex texts * 1.5extend understanding of both simple and complex texts by making connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them * 1.6analyse texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements * 2.2identify several different text features and explain how they help communicate meaning * 2.3identify several different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text * 1.5determine whether the ideas and information gathered are relevant to the topic, sufficient for the purpose, and meet the requirements of the writing task * 2.2 establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing; * 2.3 use appropriate descriptive words, phrases, and expressions to make their writing clear frothier intended audience; * 2.6revise drafts to improve the content, organization, clarity, and style of their written work, using a variety of teacher-modelled strategies * 2.7produce revised drafts of both simple and complex texts written to meet criteria identified by the teacher, based on the curriculum expectations * 3.7produce pieces of published work to meet criteria identified by the teacher, based on the curriculum expectations * 4.1describe several different strategies they used before, during, and after writing; explain which ones they found most helpful; and identify several specific steps they can take to improve as writers * 1.3evaluate how effectively information, ideas, issues, and opinions are communicated in both simple and complex media |
| **Enduring Understandings** | * Writing is a process of drafting and revision that benefits from peer and other perspectives. * The various skills involved with giving and receiving feedback is transferable across disciplines. * Meaning in poetry can be constructed through the “shape” or “look” of the poem itself. * Words can have meanings on multiple levels and can be used to convey meaning in many ways. | | |
| **Essential Question(s)** | * What purpose does feedback and revision serve in the writing process? * How can the visual aspects of poetry be used to convey a message? | | |

**Lesson 11: Week 3, Day A**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Paper for the creation of Word Art; markers, coloured pencils, rulers, etc. | | |
| **Learning Goals** | | | * Students will begin to think about affective responses to words. * Students will learn how words can be used in non-linear ways, coming to understand how a word (and not just its meaning) can be an object of art. * Students will come to think of words as having meaning on different levels of perception. | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * The examples of word art are visually stimulating for visual learners * The examples provided of word art are drawn from a variety of “expert” and “novice” sources, making the content varied and accessible to students * The visual examples are easily accessible without any prior knowledge * Little prior knowledge is necessary for students to complete the process * Working in pairs allows for variety in the work environment * High degree of flexibility in the execution of the creative task | | |
| **Accommodations & Modifications** | | | * The word art activity is easily accessible to ELL * Playing the same video twice (at different) speeds allows for students with auditory exceptionalities to have a better opportunity to take in the information. | | |
| **Appendices** | | | * Appendix 3A-1 – Word Art Examples * Appendix 3A-2 – Exit Pass One Word 1 | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 15 mins | *Minds On: Video of Song or Spoken word piece* | 1. Play video of “The Power of Words” (slow version) <http://www.youtube.com/watch?v=JFLgyONK1Pc&feature=related> to engage students, stimulating thought and discussion. 2. Discussion question: Do students agree that one word can have the kinds of power described in the video? 3. Play video “The Power of One Word” (fast version) <http://www.youtube.com/watch?v=XZHoLETSu5c&NR=1&feature=endscreen> 4. Discussion questions: What are the differences between the two videos? Was one presentation style more effective than the other? How did the music function to enhance or change the presentation? | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Today’s prompts (taken from the Mind’s On videos): How are your words affecting others? When was the last time someone spoke to you one word and made your day? (Students may respond to one or both of these prompts) 7. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 20 mins | *Action 2: Introduction to the Word as art* | 1. Question for group sharing: Does anyone have a word that when they hear it particular images come to mind? What are these words? 2. Teacher introduces the how words have been visually represented by artists by showing a series of images (Appendix 3A-1-WordArtExamples) 3. First two examples of Word Art: Student art. These are a form of “Word Pointillism,” taking their inspiration for the pointillist movement in painting made most famous by French painter Georges Seurat. 4. An example of Pointillism: Seurat’s *A Sunday Afternoon on the Island of La Grande Jatte* (1884-1886) 5. Third example of Word Art: John Lennon and Yoko Ono’s *War is Over! If you want it*. Christmas season, 1969, John Lennon and Yoko Ono had billboards installed in a number of major cities around the world with this message “War is Over! If you want it”. They later used this refrain in their 1971 hit “Happy Xmas (War is Over).” Question for students: Are these billboards art? 6. Fourth example of Word Art: Robert Indiana’s iconic 1976 *LOVE* sculpture in Philadelphia’s John F. Kennedy Plaza. Questions: Has anyone seen this image before? Why would the artist want to represent this word in this way? Does it tell us something about love? 7. Fifth example of Word Art: General Idea’s also iconic 1987 *AIDS* sculpture. The sculpture is 9-feet tall and is a reference to Indiana’s sculpture. It suggests that *AIDS* rather than *LOVE* is the most defining or pertinent word of our times. It is the creation of Canadian art collective General Idea (Felix Partz, Jorge Zontal, AA Bronson). Their works dealt with popular and media culture with a significant portion of their work centred around AIDS. Partz and Zontal both died of AIDS in 1994. AA Bronson is still actively practicing art. Discussion question: What message is General Idea trying to convey through their sculpture? How is it helpful in conveying their message to visually reference Indiana’s *LOVE* sculpture? 8. Final example of Word Art: The last example is actually a concrete poem called “Wind” (1953) by Eugen Gomringer. It can be used here, however, without discussing concrete poetry (which will follow later in the week) as another example of how words can be shaped artistically in a way that helps convey the meaning of the word. | | * Students learn about visual art/artists that have used words in the creation of their art * The visual content expands student knowledge of certain artistic movements and culturally significant events (like the AIDS “crisis”) | * Informal discussion and response to presentation materials |
| 30 mins | *Action 3: One Word – Creating our own Word Art* | 1. Explanation of in-class Word Art creation: Working together in pairs, students will pick one word and then create an artistic representation of that word. 2. To be completed in class and attached to our “One Word” wall for display. The teacher might suggest that samples A and E from the Word Art examples shown above may be good models to guide student creativity. However, students are free to approach the task in any way that suits them. Project samples A and E again, to remind students of the kind of artistic production they are striving for. | | * Students will practice manipulating language in a completely different way | * Assessment for/as Learning: Sharing and Observation – posting the Word Art creation allows students a low-stakes opportunity to share their work and learn from the work of other students |
| 5 mins | *Consolidation: Exit Pass* | 1. Exit Pass: One Word (I) Meant to have students continue reflecting on the power of one word (Appendix 3A-2) 2. The Exit Pass can be distributed before the end of class while students are working on their word art. | | * Metacognition | * Exit Pass |
| **Reflection** | | | | | |

**Lesson 12: Week 3, Day B**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Chart paper and markers * Photocopies of Appendices 3B-3/3B-4/3B-5/3B-6/3B-7/3B-8/3B-9/3B-10 (I copy each) * Photocopies for students of Appendices 3B-1/3B-11/3B-12 | | |
| **Learning Goals** | | | * Student will consider how structure and limitations in creativity can be used to create or enhance meaning * Students will come to see poetry as a international art form that has different roots and iterations in many cultures | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Working in small groups allows for variety in the work environment * High degree of flexibility in the execution of the creative task * The *haiku* genre adds a degree of cultural differentiation, as a traditional Japanese genre | | |
| **Accommodations & Modifications** | | | * Depending on the group of students (reading level, interest, language abilities), the teacher can modify the number of *haikus* the group is asked to consider. | | |
| **Appendices** | | | * Appendix 3B-1 – Entrance Slip One Word 2 * Appendix 3B-2 – Intro to *Haiku* * Appendix 3B-3 – *Haiku* Ex 1 * Appendix 3B-4 – *Haiku* Ex 2 * Appendix 3B-5 – *Haiku* Ex 3 * Appendix 3B-6 – *Haiku* Ex 4 * Appendix 3B-7 – *Haiku* Ex 5 * Appendix 3B-8 – *Haiku* Ex 6 * Appendix 3B-9 – *Haiku* Ex 7 * Appendix 3B-10 – *Haiku* Ex 8 * Appendix 3B-11 – Feedback for *haiku* * Appendix 3B-12 – *Haiku* Assignment | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On:*  *Entrance Slip &*  *Video of Song or Spoken word piece* | 1. Entrance Slip: One Word (II) -meant to have students continue reflecting on the power of one word, and to remind students of what we were doing in the last class. (Appendix 3B-1-EntranceSlipOneWord2) 2. Play video “Zombie Haiku” <http://www.youtube.com/watch?v=pd1Ws9QnmZY>to engage students, stimulating thought and discussion. (Video can also be accessed at the website zombiehaiku.com) 3. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 5 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing: 2. Keep your hand moving. 3. Just a pen and paper on your desk. 4. Ignore spelling and grammar—follow your train of thought. 5. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 6. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 15 mins | *Action 2:Introduction to Haiku* | 1. Introduction to *Haiku*: Teacher uses the short handout and work sheet (Appendix 3B-2) to introduce the basics of the genre. 2. The worksheet includes a brief activity that has students practice breaking words into syllables and thinking of words with different syllable counts. 3. The teacher can supplement or support this activity based on student need with more examples of how to break words into their syllabic part. This can be done as a class, either before or after the students complete the worksheet. | | * Students learn about a new poetic genre * Students learn the conventions of the genre * Students practice identifying a basic component of speech (the syllable) | * Assessment for Learning: diagnostic assessment using a worksheet to determine student comfort level with the concept of the syllable. |
| 20 mins | *Action 3: Haiku Gallery Tour and Mind Map* | 1. Students move around the room to read various examples of *haiku* (Appendices 3B- #s 3-10) 2. Teacher asks students to gather under the *haiku* that they like best. 3. The teacher has students grouped according to their preferred *haiku* create a Mind Map, focusing on the following questions: What do you like about this *haiku*? What are the two elements that are juxtaposed (brought into contrast)? According to you what is the meaning conveyed in the poem? 4. Brief Group Share of Mind Maps | | * Understanding a basic component of speech (the syllable) * Reading and understanding content, style and genre | * Assessment for Learning: informal observation of group brainstorming and class discussion |
| 25 mins | *Consolidation: Writing our Haiku* | 1. Introduction to *haiku* assignment and feedback rubric (Appendix 3B-11 & Appendix 3B-12). 2. Students spend the final part of the period consolidating what they have learned about *haiku* during the lesson to write and submit their own *haikus*. 3. To be submitted at the end of class. | | * Application of knowledge: genre and conventions of the *haiku* * Writing skills * Understanding a basic component of speech (the syllable) | * Assessment for Learning: formal feedback is given on a poem. No grade is assigned. * Feedback Rubric |
| **Reflection:** | | | | | |

**Lesson 13: Week 3, Day C**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers needed * Peer Feedback Circle process (overhead or PowerPoint slide) * Peer Feedback Circle Worksheet (2 copies for each student needed) * Inform students well in advance of the date of Peer Feedback Circles. * Return their first draft poems with formative assessment comments by Day 3A, in order to allow students to prepare for the feedback circles. | | |
| **Learning Goals** | | | * To build skills in giving and receiving feedback * To build skills in editing and revising * To encourage students to think metacognitively about the writing process, identifying strengths and areas for improvement | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Read feedback questions to students, and have the questions on PowerPoint or overhead as well. * Students are able to receive peer feedback verbally as well as in written form. | | |
| **Accommodations & Modifications** | | | * Students may form pairs rather than small groups, if this makes the process more comfortable for them. * Students have the option to not participate in the feedback circles and take the time instead to work on their piece independently, and to consult with teacher. * Students may decide to provide feedback to each other in written/note form, rather than verbally. * Students have the right to pass in sharing their free writing excerpts with the class. | | |
| **Appendices** | | | * Appendix: 3C-1: Peer Feedback Circle process (PowerPoint slide) * Appendix: 3C-2: Peer Feedback Circle Worksheet | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On: Video of spoken word piece by Mustafa Ahmed* | 1. Play video of Mustafa Ahmed’s spoken word piece, http://www.youtube.com/watch?v=\_qCc8CppZbg, to engage students, stimulating thought and discussion. 2. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 10 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing:    1. Keep your hand moving.    2. Just a pen and paper on your desk.    3. Ignore spelling and grammar—follow your train of thought. 2. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 3. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember   4. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 10 mins | *Action 2: What is revision and feedback?* | 1. In a brainstorm, elicit from students their thoughts and ideas on editing. Take notes on their responses/key words on the board. 2. Write the word “revision” on the board and ask them to break this down into smaller pieces/words: “re-“ as in repetition, “vision” as in seeing. With editing and revision, students are “re-seeing” their piece with the benefit of someone else’s perspective. 3. Ask the class why editing and revision is important. Make a note of responses on the board (e.g. to improve the work, to understand how readers will interpret the work, etc.). 4. Now ask the class: What is feedback? What makes good feedback good? 5. Good feedback is GRS: Genuine, Reflective, and Specific. | | * Brainstorming skills * Oral communication skills | * Observation of oral communication skills |
| 35 mins | *Action 3: Peer Feedback Circles* | 1. Give instructions on the feedback circles. As you are giving instructions, post the Peer Feedback Circles Process instructions on overhead or PowerPoint (Appendix 3C-1). 2. After giving instructions, split class into predetermined groups of three. 3. Distribute worksheets (2 per student). 4. Circulate as the students work through the process, providing guidance as needed. 5. At the end of the process, each student should have their group mates’ feedback sheets to use in revising their work. These should also be kept and included in their portfolios. | | * Oral communication skills, including presentation skills * Writing skills * Identifying personal areas for improvement in writing | * Observation of oral communication skills * Observation of written notes (over shoulder, or in portfolio check in Week 4) |
| 5 mins | *Consolidation: Check-out* | 1. Write the following prompts on the board:  * One thing I liked… * One thing I’d change… * One thing I learned about me as a writer… * One thing I learned about me as an audience member…  1. Ask each student to complete one of the sentences verbally to either the class as a whole, or, if pressed for time, to their small group. | | * Oral communication skills * Metacognition | * Observation of oral communication skills |
| **Reflection** | | | | | |

**Lesson 14: Week 3, Day D**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Flipchart, markers, tape | | |
| **Learning Goals** | | | * To illustrate some of the visual elements of poetry * To explore how images are used in poetry to convey messages * To provide students with time to work on their culminating activity | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Concrete poetry is especially appealing to visually oriented learners; using PowerPoint to convey the visual aspects of this form differentiates according to learning style, interest, and process. * In the small group work, students can take a variety of roles in developing the concrete poem according to readiness and interests. * To provide students with one-to-one support and feedback from the teacher or a peer | | |
| **Accommodations & Modifications** | | | * Teacher can have hard copies of the exemplar poems for students who prefer to refer to a personal copy. * Students may wish to work individually on a concrete poem, rather than in a small group. * Students have the right to pass in sharing their free writing excerpts with the class. | | |
| **Appendices** | | | * Appendix: 3D-1: “The Wine Glass,” a 19th century example of concrete poetry * Appendix: 3D-2: “A, No. A,” a 20th century example of concrete poetry * Appendix: 3D-3: “Denied!” a 20th century example of concrete poetry | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On:Video of Concrete Poetry* | 1. Play video of “Portuguese adaptation of five concrete poems” (http://infinityskitchen.com/2008/concrete-poetry) to engage students, stimulating thought and discussion. 2. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening to understand * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 10 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing:    1. Keep your hand moving.    2. Just a pen and paper on your desk.    3. Ignore spelling and grammar—follow your train of thought. 2. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 3. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing with the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 30 mins | *Action 2: Concrete Poetry* | 1. Today’s focus is on concrete poetry, also known as visual poetry. 2. Show on PowerPoint slidesa few examples of concrete poems (Appendix 3D-1, 3D-2, 3D-3). 3. With “The Wine Glass” (3D-1) and “A, No. A” (3D-2), ask students what they see in the image poem, without reading the words. 4. Then ask them to read the words. How does the image that they saw in the poem change or enhance the meaning of the poem? 5. With “Denied!” again ask: How does the image that they saw in the poem change or enhance the meaning of the poem? What do they think the writer is trying to convey with the image/form/shape to their poem? 6. If desired, show them additional concrete poems from the website infinityskitchen.com. 7. Now, choose a theme as a class; if time is an issue, choose the theme/prompt that they wrote about in their free writing. This way, they already have material that they can use. 8. Split the class into smaller groups. What are some other ways that writers can use the shape of their poems to make their message more powerful? Have each group create a poem on a large piece of flipchart paper, drawing from their free writing ideas and images. If they would rather pick their own theme, that is fine too. 9. Have a “gallery walk,” with each group posting their poem on the wall so that classmates can explore and respond to the various works. | | * Visual learning skills * Understanding form and literary techniques * Exploration of presentation styles * Listening to understand * Oral communication skills * Cooperative learning and collaborative skills * Writing skills | * Gallery walk allows for informal peer feedback |
| 20  mins | *Action 3: Work Period* | 1. Before going in to the work time, ask students to inform you if they have any equipment needs for their final poetry presentation/performance. This should take place today in order for the teacher to have time to book equipment, etc. 2. Allow students time to work on their final poem and presentation. 3. Circulate and provide support as needed, checking in with students on where they are at in their process. 4. Students who would rather work in pairs, providing feedback on written work or practicing with each other, can do so quietly or in the hallway. | | * Writing skills * Revising & editing skills * Self-directed learning * Feedback (giving and receiving) * Presentation skills | * Informal observation and one-on-one discussion with students |
| 5  mins | *Consolidation: Echo* | 1. As a more kinesthetic close to a less kinesthetic lesson, this activity energizes and consolidates learnings in a quick and low-stress way. 2. Students stand in a circle. Each student will share a word or sound, plus an action, which represents something that they learned today. After each student shares, the whole group will “echo” the word and action back to them. Go around the circle in this manner. | | * Speaking to communicate * Listening to understand | * Observation of oral feedback |
| **Reflection** | | | | | |

**Lesson 15: Week 3, Day E**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Photocopy Exit Passes (Appendix 3E-1) | | |
| **Learning Goals** | | | * To provide students with time to work on their culminating activity * To provide students with one-to-one support and feedback from the teacher or a peer | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * In terms of process, students may decide to work in pairs rather than individually. * Depending on the school context, students working in pairs may decide to work in the hallway. | | |
| **Accommodations & Modifications** | | | * Students may decide to work in pairs rather than individually. * Students have the right to pass in sharing their free writing excerpts with the class. | | |
| **Appendices** | | | * Appendix: 3E-1: Exit Pass | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On: Video of Masia One’s “Halfway Through the City”* | 1. Play video of Masia One’s “Halfway Through the City” (http://www.youtube.com/watch?v=dTco\_37M0ak&feature=results\_video&playnext=1&list=PL195DDACE35877BD7) to engage students, stimulating thought and discussion. 2. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 10 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing:    1. Keep your hand moving.    2. Just a pen and paper on your desk.    3. Ignore spelling and grammar—follow your train of thought. 2. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 3. Select prompts based on knowledge of student interests. Some examples of prompts:  * Ten things that I know to be true * Respect is… * I hear/I don’t hear * I see/I don’t see * I feel/I don’t feel * Love is… * I get angry when… * I remember/I don’t remember  1. Have each student share one line from their free writing to the class. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 45 mins | *Action 2: Work Period* | 1. Allow students time to work on their final poem and presentation. 2. Circulate and provide support as needed, checking in with students on where they are at in their process. 3. Students who would rather work in pairs, providing feedback on written work or practicing with each other, can do so quietly or in the hallway. | | * Writing skills * Revising & editing skills * Self-directed learning * Feedback (giving and receiving) * Presentation skills | * Informal observation and one-on-one discussion with students |
| 10 mins | *Consolidation: Exit Pass* | 1. Have students complete and submit an Exit Pass (Appendix 3E-1) before leaving the class, which asks them to reflect metacognitively on their independent work time. | | * Writing skills * Metacognitive skills | * Exit Pass: Assessment as learning, assessment for learning |
| **Reflection** | | | | | |

**Week 4**

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| **Ministry Expectations** | *Strands* | *Overall* | *Specific* |
| * Oral * Reading * Writing * Media | * Listening to Understand:listen in order to understand and respond appropriately in a variety of situations for a variety of purposes. * Speaking to Communicate:use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes; * Reflecting on Skills and Strategies:reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations. * Reflecting on Skills and Strategies:reflect on and identify their strengths as listeners and speakers, areas for improvement, and the strategies they found most helpful in oral communication situations. * Understanding Form and Style:recognize a variety of text forms, text features, and stylistic elements and demonstrate understanding of how they help communicate meaning; * Using Knowledge of Form and Style:draft and revise their writing, using a variety of informational, literary, and graphic forms and stylistic elements appropriate for the purpose and audience;      * Applying Knowledge of Conventions:use editing, proofreading, and publishing skills and strategies, and knowledge of language conventions, to correct errors, refine expression, and present their work effectively; * Reflecting on Skills and Strategies:reflect on and identify their strengths as writers, areas for improvement, and the strategies they found most helpful at different stages in the writing process. * Reflecting on Skills and Strategies:reflect on and identify their strengths as media interpreters and creators, areas for improvement, and the strategies they found most helpful in understanding and creating media texts. | * 1.2 identify and use several different active listening strategies when participating in a variety of classroom interactions * 1.9explain how several different presentation strategies are used in oral texts to inform, persuade, or entertain * 2.3communicate in a clear, coherent manner appropriate to the purpose, subject matter, and intended audience * 2.4use appropriate words, phrases, and terminology, and several different stylistic devices, to communicate their meaning and engage their intended audience * 2.5identify several different vocal strategies and use them selectively and with sensitivity to audience needs * 3.1describe several different strategies they used before, during, and after listening and speaking; explain which ones they found most helpful; and identify steps they can take to improve their oral communication skills * 2.2 Identify a few different text features and explain how they help communicate meaning * 2.3 Identify a few different elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the text * 2.2 establish an identifiable voice in their writing, modifying language and tone to suit the form, audience, and purpose for writing * 2.3 use appropriate descriptive words, phrases, and expressions to make their writing clear for their intended audience. |
| **Enduring Understandings** | * Poetry’s roots in the oral tradition inform many poetic conventions and devices. * Performing or presenting poetry can add to its meaning, power, or “message” in multidimensional ways. * The process of giving and receiving feedback is important to the creative writing process * Audience skills of attentiveness, empathy, and compassion support exploration, creativity, and risk-taking. | | |
| **Essential Question(s)** | * How does the performance of a poem change the way that the audience understands it? * How does being able to recognize poetic conventions help us appreciate poetry and other literatures? | | |

**Lesson 16: Week 4, Day A**

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| **Materials/Resources/Pre-Planning** | | | * Projector, laptop, speakers * Review and comment on the completed Exit Passes from day 3E (Appendix 3E-1), making note of any students who might need extra attention and support today. | | |
| **Learning Goals** | | | * To provide students with time to work on their culminating activity * To provide students with one-to-one support and feedback from the teacher or a peer | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * In terms of process, students may decide to work in pairs rather than individually. * Depending on the school context, students working in pairs may decide to work in the hallway. | | |
| **Accommodations & Modifications** | | | * Students may decide to work in pairs rather than individually. * Students have the right to pass in sharing their free writing excerpts with the class. | | |
| **Appendices** | | | None | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 10 mins | *Minds On: Video of Suheir Hammad’s spoken word piece “First Writing Since”* | 1. Play video of Suheir Hammad’s spoken word piece “First Writing Since” to engage students, stimulating thought and discussion. Here is the YouTube link for the piece: http://www.youtube.com/watch?v=jbfHTzjheAI 2. Discuss the strengths of the piece in terms of form, technique, and presentation style. | | * Listening skills * Understanding of form and literary techniques * Exploration of presentation styles | * Informal discussion |
| 10 mins | *Action 1: Free writing* | 1. Explain the guidelines for free writing:    1. Keep your hand moving.    2. Just a pen and paper on your desk.    3. Ignore spelling and grammar—follow your train of thought. 2. Instruct students to write for five minutes. They can write in response to the prompt provided, or about anything they want. Explain that afterwards, each student will share a line of their choice from their free writing. 3. Today students can choose from one of two prompts.    1. I’m presenting on (Tuesday/ Wednesday/Thursday) and I feel…    2. When I present my poem to the class, I’m going to… 4. After the five minutes, give time for each student to share one line from their free writing. | | * Writing skills * Knowledge of the idea of free writing/ brainstorming * Oral communication skills, including presentation skills | * Observation of oral communication skills |
| 40 mins | *Action 2: Work Period* | 1. Prior to the work period, distribute the Exit Passes from day 3E (Friday). Be sure to check in individually with any students you might have concerns about at this point. 2. Allow students time to work on their final poem and presentation. 3. Circulate and provide support as needed, checking in with students on where they are at in their process. 4. Students who would rather work in pairs, providing feedback on written work or practicing with each other, can do so quietly or in the hallway. | | * Writing skills * Revising & editing skills * Self-directed learning * Feedback (giving and receiving) * Presentation skills | * Informal observation and one-on-one discussion with students |
| 15 mins | *Consolidation: Paired sharing* | 1. The focus of this sharing is presentation skills. 2. Instruct students to share their poems with a partner of their choice. Depending on the group, it may be appropriate for the teacher to decide on pairings. 3. After listening to the poem, the listener will give the reader two comments:    1. Something I loved about how you presented your poem…    2. Something that could be improved in how you presented… 4. Switch roles so each person has a turn sharing and giving feedback. As the teacher, circulate and support as needed. 5. Afterwards, have them record the feedback that they gave and received as scaffolding towards the final reflection piece that they will submit as part of their poetry portfolios. | | * Listening for aural techniques that enhance or detract from the message * Building self-awareness in terms of speaking and listening skills * Self-directed learning * Giving and receiving feedback * Presentation skills * Writing skills | * Observation of oral communication * Review of corresponding written reflection in the poetry portfolio (Assessment of learning) |
| **Reflection** | | | | | |

**Lesson 17: Week 4, Day B**

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| **Materials/Resources/Pre-Planning** | | | * Arrange for any materials or equipment students might need in relation to their presentation * Projector, laptop, speakers * Prepare copies of the Peer Feedback Sheet (including names of presenters, in order, on each day) | | |
| **Learning Goals** | | | * To provide an opportunity for students to “have the floor,” applying their creativity and their voice in creating a message to share with the class community * To enhance presentation skills * To enhance listening and audience skills * To build skills in giving and receiving feedback | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Students may decide to present a video of them reading or presenting their poetry in another form. * Students may decide to sing, sign, chant, or present their poem using an approach other than simply reading. Encourage students to think of creative ways to enhance their presentation. * Depending on the class environment and readiness, “7-11 Breath” might be more appropriate than Qi Gong. | | |
| **Accommodations & Modifications** | | | * For students who suffer from anxiety or other issues that might be a barrier, consider allowing them to present to a smaller group of students or to the teacher only. * If Qi Gong is used as the Minds On, allow students who prefer not to move around the option of doing “7-11 Breath” instead. | | |
| **Appendices** | | | * Appendix: 4B-1: Peer Feedback Sheet * Appendix: 4B-2: “The 18 Moves” Qi Gong Exercises | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 5 mins | *Minds On:*  *Qi Gong* | 1. Explain that all performers need time prior to a performance to ground and center energy. Becoming aware of breathing is one of the simplest (though not necessarily the easiest) way to calm one’s self. 2. “Qi Gong,” or breath work, is one technique that is used to build awareness and connect with the breath. 3. Select three to five of the movements from “The 18 Moves” Qi Gong Exercises (Appendix 4B-2) to lead the class through. 4. As an alternative, if there is not enough space to move around, lead them through the “7-11 Breath,” in which they inhale to a count of seven and exhale to a count of 11. This exercise encourages slower and more expansive breath, which calms and centres. | | * Listening to understand * Kinesthetic skills which can be applied in an array of situations * Awareness of breath is a foundational skill in building self-awareness on various levels | * Observation of student energy and receptivity before, during, and after the exercise |
| 60 mins | *Action1: Student Poetry Presentations* | 1. Distribute the Peer Feedback Sheets, explaining that students will add these to their poetry portfolio each day and will add to their Feedback Sheets each day of presentations. 2. Remind students that feedback should be appreciative and affirming. 3. Review the features of effective feedback. Effective feedback should be specific, compassionate, and genuine. Record these adjectives on the board for students to refer to. 4. Ten students will present their poetry. 5. After each student has presented, allow a minute or two for audience members to record feedback. Then, ask for two volunteers to share a piece of positive feedback to the reader for all to hear. | | * Listening for aural techniques that enhance or detract from the message * Building self-awareness in terms of speaking and listening skills * Giving and receiving feedback * Presentation skills (tone, volume, pace, body language, etc.) * Writing skills | * Rubric (Assessment of learning) * Observation of “audience members” |
| 10 mins | *Consolidation: Feedback and reflection writing* | Allow time for students to complete their Peer Feedback Sheets and, if they are done, to journal on their reflections on the day to add to their portfolio, and to scaffold towards the written reflection piece to be submitted at the end of the unit, on day 4E. | | * Building self-awareness in terms of speaking and listening skills * Giving and receiving feedback * Writing skills | * Review of corresponding Peer Feedback Sheets and written reflection in the poetry portfolio (Assessment of learning) |
| **Reflection** | | | | | |

**Lesson 18: Week 4, Day C**

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| **Materials/Resources/Pre-Planning** | | | * Arrange for any materials or equipment students might need in relation to their presentation. * Projector, laptop, speakers * Allow time for students to take out their poetry portfolios and find their Peer Feedback Sheets. | | |
| **Learning Goals** | | | * To provide an opportunity for students to “have the floor,” applying their creativity and their voice in creating a message to share with the class community * To enhance presentation skills * To enhance listening and audience skills * To build skills in giving and receiving feedback | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Students may decide to present a video of them reading or presenting their poetry in another form. * Students may decide to sing, sign, chant, or present their poem using an approach other than simply reading. Encourage students to think of creative ways to enhance their presentation. * Depending on the class environment and readiness, “7-11 Breath” might be more appropriate than Qi Gong. | | |
| **Accommodations & Modifications** | | | * For students who suffer from anxiety or other issues that might be a barrier, consider allowing them to present to a smaller group of students or to the teacher only. * If Qi Gong is used as the Minds On, allow students who prefer not to move around the option of doing “7-11 Breath” instead. | | |
| **Appendices** | | | * Appendix: 4B-1: Peer Feedback Sheet * Appendix: 4B-2: “The 18 Moves” Qi Gong Exercises | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 5 mins | *Minds On:*  *Qi Gong* | 1. Remind that all performers need time prior to a performance to ground and center energy. Becoming aware of breathing is one of the simplest (though not necessarily the easiest) way to calm one’s self. 2. “Qi Gong,” or breath work, is one technique that is used to build awareness and connect with the breath. 3. Select three to five of the movements from “The 18 Moves” Qi Gong Exercises (Appendix 4B-2) to lead the class through. 4. As an alternative, if there is not enough space to move around, lead them through the “7-11 Breath,” in which they inhale to a count of seven and exhale to a count of 11. This exercise encourages slower and more expansive breath, which calms and centres. | | * Listening to understand * Kinesthetic skills which can be applied in an array of situations * Awareness of breath is a foundational skill in building self-awareness on various levels | * Observation of student energy and receptivity before, during, and after the exercise |
| 60 mins | *Action 1: Student Poetry Presentations* | 1. Ask students to take out their peer feedback sheets. Remind students that feedback should be appreciative and affirming. 2. Review the features of effective feedback. Effective feedback should be specific, compassionate, and genuine. Record these adjectives on the board for students to refer to. 3. Ten students will present their poetry. 4. After each student has presented, allow a minute or two for audience members to record feedback. Then, ask for two volunteers to share a piece of positive feedback to the reader for all to hear. | | * Listening for aural techniques that enhance or detract from the message * Building self-awareness in terms of speaking and listening skills * Giving and receiving feedback * Presentation skills (tone, volume, pace, body language, etc.) * Writing skills | * Rubric (Assessment of learning) * Observation of “audience members” |
| 10 mins | *Consolidation: Feedback and reflection writing* | Allow time for students to complete their Peer Feedback Sheets and, if they are done, to journal on their reflections on the day to add to their portfolio, and to scaffold towards the written reflection piece to be submitted at the end of the unit, on day 4E. | | * Building self-awareness in terms of speaking and listening skills * Giving and receiving feedback * Writing skills | * Review of corresponding Peer Feedback Sheets and written reflection in the poetry portfolio (Assessment of learning) |
| **Reflection** | | | | | |

**Lesson 19: Week 4, Day D**

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| **Materials/Resources/Pre-Planning** | | | * Arrange for any materials or equipment students might need in relation to their presentation * Projector, laptop, speakers * Allow time for students to take out their poetry portfolios and find their Peer Feedback Sheets. | | |
| **Learning Goals** | | | * To provide an opportunity for students to “have the floor,” applying their creativity and their voice in creating a message to share with the class community * To enhance presentation skills * To enhance listening and audience skills * To build skills in giving and receiving feedback | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Students may decide to present a video of them reading or presenting their poetry in another form. * Students may decide to sing, sign, chant, or present their poem using an approach other than simply reading. Encourage students to think of creative ways to enhance their presentation. * Depending on the class environment and readiness, “7-11 Breath” might be more appropriate than Qi Gong. | | |
| **Accommodations & Modifications** | | | * For students who suffer from anxiety or other issues that might be a barrier, consider allowing them to present to a smaller group of students or to the teacher only. * If Qi Gong is used as the Minds On, allow students who prefer not to move around the option of doing “7-11 Breath” instead. | | |
| **Appendices** | | | * Appendix: 4B-1: Peer Feedback Sheet * Appendix: 4B-2: “The 18 Moves” Qi Gong Exercises | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 5 mins | *Minds On:*  *Qi Gong* | 1. Remind that all performers need time prior to a performance to ground and center energy. Becoming aware of breathing is one of the simplest (though not necessarily the easiest) way to calm one’s self. 2. “Qi Gong,” or breath work, is one technique that is used to build awareness and connect with the breath. 3. Select three to five of the movements from “The 18 Moves” Qi Gong Exercises (Appendix 4B-2) to lead the class through. 4. As an alternative, if there is not enough space to move around, lead them through the “7-11 Breath,” in which they inhale to a count of seven and exhale to a count of 11. This exercise encourages slower and more expansive breath, which calms and centres. | | * Listening to understand * Kinesthetic skills which can be applied in an array of situations * Awareness of breath is a foundational skill in building self-awareness on various levels | * Observation of student energy and receptivity before, during, and after the exercise |
| 60 mins | *Action 1: Student Poetry Presentations* | 1. Ask students to take out their peer feedback sheets. Remind students that feedback should be appreciative and affirming. 2. Review the features of effective feedback. Effective feedback should be specific, compassionate, and genuine. Record these adjectives on the board for students to refer to. 3. Ten students will present their poetry. 4. After each student has presented, allow a minute or two for audience members to record feedback. Then, ask for two volunteers to share a piece of positive feedback to the reader for all to hear. | | * Listening for aural techniques that enhance or detract from the message * Building self-awareness in terms of speaking and listening skills * Giving and receiving feedback * Presentation skills (tone, volume, pace, body language, etc.) * Writing skills | * Rubric (Assessment of learning) * Observation of “audience members” |
| 10 mins | *Consolidation: Feedback and reflection writing* | Allow time for students to complete their Peer Feedback Sheets and, if they are done, to journal on their reflections on the day to add to their portfolio, and to scaffold towards the written reflection piece to be submitted at the end of the unit, on day 4E. | | * Building self-awareness in terms of speaking and listening skills * Giving and receiving feedback * Writing skills | * Review of corresponding Peer Feedback Sheets and written reflection in the poetry portfolio (Assessment of learning) |
| **Reflection** | | | | | |

**Lesson 20: Week 4, Day E**

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| **Materials/Resources/Pre-Planning** | | | * Students should have their completed Peer Feedback Sheets ready for sharing. * Students should have their completed poetry portfolio ready for submission. * Have sheets of coloured paper and markers ready for the “Desk Graffiti” activity. | | |
| **Learning Goals** | | | * To collect poetry portfolios for assessment by teacher * To allow students the opportunity to give and receive feedback on their poetry, building skills and classroom community in the process * To allow students time to reflect metacognitively on the writing and presentation process as a whole | | |
| **Differentiated Instruction**  *Content/Product/Process/Environment*  *Readiness/Interest/Learning Style* | | | * Students may either share their feedback to their classmates verbally, or give it to them in written form (copying out their written feedback from the Peer Feedback Sheet onto the Desk Graffiti sheet). | | |
| **Accommodations & Modifications** | | | * Depending on time, students may decide to spend somewhat less time on the reflection and more time collating and organizing their poetry portfolios. * If Qi Gong is used as the Minds On, allow students who prefer not to move around the option of doing “7-11 Breath” instead. | | |
| **Appendices** | | | None | | |
| **Duration** | **Agenda** | **Steps to follow** | | **Knowledge/Skills** | **Assessment Tools/Strategies Used** |
| 5 mins | *Minds On:*  *Qi Gong* | 1. Explain that we will do Qi Gong before giving feedback to each other in order to ground ourselves and connect to each other in a nonverbal way. 2. Select three to five of the movements from “The 18 Moves” Qi Gong Exercises (Appendix 4B-2) to lead the class through. 3. As an alternative, if there is not enough space to move around, lead them through the “7-11 Breath,” in which they inhale to a count of seven and exhale to a count of 11. This exercise encourages slower and more expansive breath, which calms and centres. | | * Listening to understand * Kinesthetic skills which can be applied in an array of situations * Awareness of breath is a foundational skill in building self-awareness on various levels | * Observation of student energy and receptivity before, during, and after the exercise |
| 30 mins | *Action 1: Desk Graffiti/Talkback* | 1. This activity allows students to give and receive feedback to each other on their work in a relaxed, celebratory manner. 2. Ask students to take out their completed Peer Feedback Sheets. 3. Give each student a sheet of coloured paper. 4. Ask them to write their name with a marker in the middle of the sheet, and tape it to their desks/tables/the wall. 5. Now allow time for everyone to circulate, writing an appreciative piece of feedback on each classmate’s sheet. 6. Play music to help people relax and interact. 7. For those who prefer, they can give their feedback verbally, or “talk back,” to their classmate. | | * Writing to provide feedback and appreciation * Speaking to convey feedback effectively * Listening to understand and respond to peer feedback | * Informal observation of oral and written interactions |
| 20 mins | *Action 2: Reflection Writing* | 1. Allow students time to write a written reflection/”journal entry” on their writing and presenting process. 2. This will be the last component of their poetry portfolio. | | * Metacognitive skills (reflecting on work processes and habits, communication skills, etc.) * Writing skills |  |
| 10 mins | *Action 3: Poetry Portfolio Submission* | 1. Students will assemble and submit their poetry portfolio, which includes all of the work they have developed over the past month. | | * Organizational and writing skills * Time management skills |  |
| 10 mins | *Consolidation: Poetry Echo* | 1. This “Echo,” which was done in previous lessons, is an activity that energizes the group, builds classroom community, and consolidates learnings in a quick and low-stress way. 2. Students stand in a circle. Students will share a word or sound, plus an action, which represents what they **feel about poetry** at the close of this unit. After each student shares, the whole group will “echo” the word and action back to them. Go around the circle in this manner. | | * Speaking to communicate * Listening to understand | * Observation of oral feedback |
| **Reflection** | | | | | |